

HELLBOUND

Words and Music by VINCENT ABBOTT,
DARRELL ABBOTT, PHILLIP ANSELMO and REX BROWN

Tune down 1 whole step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Moderately ♩ = 108

Intro:



Play 4 times

***Elec. Gtr. 1** (15ma) *f* harm. w/dist.

*Gradually move left hand index finger across string six between 5th and 2nd frets producing harmonics while striking string six in a sixteenth note pattern. (Pitches and fret numbers are approximate.)

**Bass and drum rhythm pattern.

Elec. Gtr. 1 cont. harmonics, simile

Elec. Gtr. 2 *f* w/dist. P.M. throughout

Elec. Gtr. 1 *f* w/dist. P.M. throughout

Verse:
E5

lim-i - nate, _ the
2. Snakes in

The first system of the verse consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains two measures of music. The second staff is a guitar line in treble clef with the same key signature, featuring a continuous eighth-note pattern. The third staff is a guitar tab line with fret numbers 5, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 5, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

life de - cline. _
south - ern _ flames. _

The second system of the verse consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains two measures of music. The second staff is a guitar line in treble clef with the same key signature, featuring a continuous eighth-note pattern. The third staff is a guitar tab line with fret numbers 5, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 5, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

G5 A5

I've paid the mas - ters
To bring the thun - der,

with blood and hun - ger. _
the great de - cid - er. _

grad. bend 1/2

The third system of the verse consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains two measures of music. The second staff is a guitar line in treble clef with the same key signature, featuring a continuous eighth-note pattern. The third staff is a guitar tab line with fret numbers 5, 3, 0, 3, 5, 3, 0, 5, 5, 3, 0, 5, 5, 3, 0, 5, 5, 3, 0, 5, 5, 3, 0, 5, 5, 3, 0, 5, 5, 3, 0, 5.

E5

(And it's not _ for sale _ by an - y stretch. _)
(Would you be - lieve in this _ or the ash? _)

The fourth system of the verse consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains two measures of music. The second staff is a guitar line in treble clef with the same key signature, featuring a continuous eighth-note pattern. The third staff is a guitar tab line with fret numbers 5, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 5, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

in Ft. Worth, Tex - as! Hell

bound,

Ft. Worth!

Born to a world so young and proud — but o-ver your head is a — black cloud.

Rhy. Fig. 1

E5

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times, simile

G5

Grow your hair _ and crawl in - side _ your -

end Rhy. Fig. 1

pick slide

TAB

0 x x x x x x x x x x

A5 B5 C5 E5 G5

self be-cause there you can-not hide. _

Fac-ing fears _ you'll o - ver-come _ and

A5 B5 C5 E5

one of these years you know you've won. _____

You've won,

D.S. $\text{\textcircled{S}}$ al Coda

you've won, _____ you've won.

Elec. Gtr. 2

grad. slide

w/bar -1

TAB

0 9 12 16 21

\oplus Coda

F5

Ft. Worth! _

Elec. Gtr. 2

TAB

3 3 3 3 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 1 1 1 1

GODDAMN ELECTRIC

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Tune down 1 whole step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Moderately/ Tempo I: ♩ = 130

Intro:

F#5 F5

* Elec. Gtrs. 1 & 2

f w/dist. P.M. P.M. P.M.

TAB

*Two gtrs. dbld.

1. F#5 2. F#5

Verse:

E5 Bb5

1. The part of me that's
weight of the world has

E5 Bb5 E5 Bb5 E5 Bb5

(h) al-ways six-teen. lift-ed and part-ed. I've found the se-cret of e-ter-nal youth. My eyes roll blind to sights that dis-tract-ed. Through

TAB

E5 Bb5 E5 Bb5 E5 Bb5

Some get high on life or money. But there's an escape, drop
 tun-nel vi-sion and dope-hair blind-ers. I'll cut a path and e-

TAB

0 12 0 0 12 0 6 6 0 12 0 0 12 0 6 6 0 12 0 0 12 0 6 6

Interlude 1:
 Slower/ Tempo II: ♩. = 90

E5 E5

out of the race. }
 voke my will. }

Rhy. Fig. 1

w/trem. bar

TAB

0 12 0 12 4 7 7 7 7 7 7 7 7 7 8 8 8 8 6 6 6 6

To
 end Rhy. Fig. 1

TAB

7 7 7 7 7 7 7 7 7 8 8 8 8 6 6 6 6

Pre-chorus:
 w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2)
 E5

walk through the world by one-self, you can't be pro-tect-ed. Your
 trust is in whis-key and weed and Black Sab-bath. It's god-damn e-lec-tric.
 2nd time (Slay-er)

Chorus:

{ Don't waste your time. _____
Don't fake your life. _____

Elec. Gtrs. 1 & 2

Rhy. Fig. 2

P.M.

Em - brace it. _____
In - hale it. _____

And then you'll know your - self, _
And then you'll know your - self, _

1.

D.S. §

C5 B5 A5 G5 E5

the change in you's god-damn e - lec - tric. 2. The

Elec. Gtr. 2 (*right*)

end Rhy. Fig. 2

Elec. Gtr. 1 (*left*)

2. w/Rhy. Fill 1 (Elec. Gtrs. 1 & 2) w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2)
G5 A5 Bb5 B5 E5

change in you's god-damne - lec - tric. Don't waste your time. _____

Em - brace it. _____ And then you'll know your - self, _____

w/Rhy. Fill 2 (Elec. Gtrs. 1 & 2)
C5 B5 Bb5 A5 Ab5 G5 F5

the change that is god-damn e - lec - tric will fo - cus the

Slightly faster/ Tempo III: ♩ = 96

E5 G5 E5 G5 E5 G5 E5 A5 Bb5 E5 G5 E5 G5 E5

mind's eye, mind's eye.

Elec. Gtr. 1 (left)

w/slight P.M. throughout

TAB

Elec. Gtr. 2 (right)

TAB

Rhy. Fill 1
Elec. Gtrs. 1 & 2

TAB

Rhy. Fill 2
Elec. Gtrs. 1 & 2

TAB

Bridge:

E5 G5 E5 G5 E5 G5 E5 A5 Bb5 E5 G5 E5 G5 E5

One hand on _ the bot-tle, _ the oth-er a shak-ing fist. Re -

Elec. Gtrs. 1 & 2

TAB

0 0 2 0 0 3 0 0 0 3 0 0 0 3 0 5 7 8 0 0 2 0 0 3 0 0 0 3 0 5 (5) (5) (5)

G5 E5 G5 E5 G5 E5 A5 Bb5 E5 G5 E5 G5 E5

ju - ve - nate, _ i - so - late, _ no pres - sure from the out - side.

Elec. Gtrs. 1 & 2

TAB

0 0 2 0 0 3 0 0 0 3 0 0 0 3 0 5 7 8 0 0 2 0 0 3 0 0 0 3 0 5 (5) (5)

w/Fill 1 (Elec. Gtr. 3) 3 times
E5 G5 E5 G5 E5

G5

A5

My sight's god - damn e - lec - tric.

15ma

A.H.

TAB

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 0 0 2 0 0 3 0 0 0 3 0 5 7 5 7

Fill 1
Elec. Gtr. 3 (clean)

mf grad. bend 1/2

TAB

7

G5 A5 E5

And these eyes have seen a world, —

TAB

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 0 2 0 0 0 5 1 (5) 1 (5) 1 (5) 0

G5 A5 E5 G5 E5 G5 E5

god - damn e - lec - tric sys - tem.

15ma --- A.H. ---

TAB

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 0 2 0 0 5 0 0 0 5 0 5 7 5 7

Guitar Solo:

G5 A5 Bb5

Hey! —

Elec. Gtr. 4

f w/dist.

TAB

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 6 6 9 6 8 8 6 6 8

Elec. Gtrs. 1 & 2

TAB

8 8 8 6

Elec. Gtrs. 1 & 2 tacet

Elec. Gtr. 4

1/4

G5

Gb5

F5

E5

G5

8va

Gb5

(8va)

F5

Interlude 2:
Slower/ Tempo II: ♩ = 90

E5

F5

F#5

G5

loco

Why?

Elec. Gtrs. 1 & 2

w/trem. bar

w/trem. bar

*Slur note while pulling up on trem. bar 1 whole step.

F5

F#5

G5

F5

F#5

G5

F5

F#5

G5

Chorus:

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) 1st 6 meas. only

E5

Don't waste your time.

Em - brace it.

And then you'll know your - self,

the change in you's god-damn e - lec - tric.

Elec. Gtrs. 1 & 2

Outro:

w/ad lib. vocal & ad lib. gtr. noise (pick scrapes, trem. bar dives, etc.)

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2)

E5

Repeat and fade

YESTERDAY DON'T MEAN S***

Tune down 1 whole step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Words and Music by VINCENT ABBOTT,
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Moderately fast ♩ = 140

Intro:

N.C.

E5

Elec. Gtr. 1 (left)

Rhy. Fig. 1

f w/dist. w/slight P.M. throughout

20

0 0 0 6 0 3 0 0 0 0 6 0 3 0 0 0 0 6 0 3 0 0 0 0 1 0 4

Elec. Gtr. 2 (right)

f w/dist. P.M.

2

0

0 0 0 6 0 3 0 0 0 0 6 0 3 0 0 0 0 6 0 3 0 0 0 0 1 0 4

12

Band enters

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 4 times

E5

Deh!

Verse:
A5

Bb5

1. There's noth - ing spe - cial a - bout ____ it.
2. Re - liv - ing old ____ re - views, ____

Elec.
Gtrs. 1 & 2 Rhy. Fig. 2

TAB

2	x	x	2	x	x	2	x	x	2	3	x	x	3	x	x	3	x	x	3	3
2	x	x	2	x	x	2	x	x	2	3	x	x	3	x	x	3	x	x	3	3
0			0			0			0	1			1			1			1	3

E5

end Rhy. Fig.

TAB

0	0	0	6	0	3	0	0	0	0	6	0	3	0	0	0	0	6	0	3	0	0	0	0	1	0	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) 2 times

A5

Bb5

E5

It's eith - er there ____ when you're born ____ or not.
is a use - less tool ____ of con - fu - sion.

A5

Bb5

E5

Gift - ed with tal - ent are no ____ big deal.
Don't hold your breath ____ for the turn ____ a - round.

G5

F5

Wel - come to the death ____ of a cen - tur - y. ____
Come in - to the world ____ of end - less odds. ____

Elec. Gtrs. 1 & 2

TAB

5	x	x	5	x	x	5	x	x	5	3	x	x	3	x	x	3	x	x	3	3
5	x	x	5	x	x	5	x	x	5	3	x	x	3	x	x	3	x	x	3	3
3			3			3			3	1			1			1			1	3

E5

§ Chorus:

w/Fill 1 (Elec. Gtr. 3) 3rd time only

D5 E5 G5 A5 D5 E5 A5 B5 F5 E5 D5 E5 G5 A5 D5

Fill 1
Elec. Gtr. 3

E5 A5 B5 F5 E5 D5 E5 G5 A5 D5 E5 A5 B5 F5 E5

noth-ing be - tween. _ Yes - ter - day don't mean s***, be-cause to -

TAB

9 7 9 10 10 9 7 9 7 7 9 9 10 10 9
7 0 5 7 0 8 8 7 5 7 0 5 7 0 8 8 7

D5 E5 G5 A5 D5 E5 A5 B5 D5 C#5 C5 C#5 F5 F#5 C5

mor-row's the day _ you'll have to face. _ No

TAB

7 9 7 9 5 7 7 9 7 7 6 5 6 3 4 5
5 7 0 5 7 0 5 7 0 5 5 4 3 4 0 3 2 0 3

C#5 F5 F#5 D5 C#5 C5 C#5 F5 F#5 C5 C#5 F5 F#5 C5 D5 E5

re - wind - ing time. _ Yes -

TAB

6 3 4 7 7 6 5 6 3 4 5 6 3 4 5 7 9
4 0 1 2 0 5 5 4 3 4 0 3 4 0 3 5 7

To Coda ⊕ 1. E5

D5 E5 G5 A5 D5 E5 A5 B5 F5 E5 D5 E5 G5 A5 D5

- ter-day don't mean s***. _ Yes-ter-day don't mean s*** _

TAB

7 9 7 9 10 10 9 7 9 10 10 9 7 9 5 7 7 9
5 7 0 5 7 0 5 7 0 8 8 7 5 7 0 5 7 7

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 4 times

Two staves of music, each containing four measures of whole rests in a key of three sharps (F#, C#, G#).

2. *Bridge: (half-time feel)*

E5

grad. slide

P.M. . . . 4

TAB: 9 9 7 | 12 0 0 0 11 10 9 | 0 8 8 0 7 7 0 6 6 0

Am7

E5

They'll tell you all a - bout _ guilt. _

1

P.M. . . . 4

TAB: 5 5 0 | 3 (3) | 12 0 0 0 11 10 9

Am7 A5 Ab5 G5 F#5 F5

And in time you'll face the dark - ness. _

3 3 3 3

P.M. . . . 4

TAB: 0 8 8 0 7 7 0 6 6 0 | 5 5 0 | 7 7 7 7 6 6 6 5 5 4 4 3 | 5 5 5 5 4 4 4 3 3 2 2 1

E5 Am7

But dark - ness

P.M. - - 4

TAB

12 0 0 0 11 10 9 0 8 8 0 7 7 0 6 6 0 0

G5 A5 C5 E5

is a friend - to you. _____

P.M. - - 4

TAB

5 7 7 7 7 10 10 10 12 0 0 0 11 10 9 0 8 8 0 7 7 0 6 6 0

Am7 E5

Em - brace and fly through the mad - ness. Fly - ing past God _____ and

P.M. - - 4

TAB

5 5 0 3 3 3 (3) 12 0 0 0 11 10 9

wars and con - flict. Op - pres-sion in you, _____ op - pres-sion in you. _____

P.M. - - 4

TAB

0 8 8 0 7 7 0 7 12 0 0 0 11 10 9 0 8 8 0 7 7 0 7

Plow-ing through minds _ is par - a - noi - a. Op - pres - sion in you, _ the op -

Elec. Gtr. 2

Elec. Gtrs. 1 & 2

Elec. Gtr. 2

Elec. Gtr. 1

Elec. Gtr. 1

P.M.

TAB

10 12 0/0 0/0 0/0 9 11 8 10 7 0 8 8 0 7 7 0 7 10 10 10 10 9 9 9 9 8 8 8 8 7 7 7 7

pres - sor's in you.

Elec. Gtrs. 1 & 2

(P.M.)

TAB

6 8 6 8 6 8 5 7 5 7 5 7 4 6 4 6 4 6 3 5 2 8va

Elec. Gtr. 3

f₁

2 1/2 2 1/2 2 1/2 2 1/2 2 1/2 2 1/2

TAB

24 24 24 24 24 24

(8va) Elec. Gtrs. 1 & 2 tacet

loco

C#5

1/4

1/4

1

w/trem. bar

(24)

TAB

7 8 9 9 11 11 11 9 11 9 11 9 11 11 9 11 9 11 11 12

TAB

9 14 9 14 9 12 9 12 9 14 9 12 9 9 12 9 9 12 9 9 12 11 11 16

F#5

8va


Musical notation system 1: Treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar TAB staff below it. The TAB staff contains fret numbers: 14, 17, 14, 17, 17, 14, 18, 14, 18, 14, 18, 14, 19, 14, 19, 19, 14, 20, 14, 20, 20, 20, 14, 21, 14, 21.

(8va)

Musical notation system 2: Treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar TAB staff below it. The TAB staff contains fret numbers: 14, 21, 14, 22, 17, 19, 16, (16), 16, 17, 14, 17, 14, 14, 17, 12, 14, 12, 11, 14, 12, 11, 12. There are also wavy lines indicating tremolos and a 'loco' marking.

C#5

Musical notation system 3: Treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar TAB staff below it. The TAB staff contains fret numbers: 9, 12, 9, 12, 9, 9, 12, 11, 9, 11, 11, 9, 11, 11, 9, 11, 9, 11. There are wavy lines indicating tremolos.

D.S.  al Coda

C5

D5

E5

Musical notation system 4: Treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar TAB staff below it. The TAB staff contains fret numbers: 11, 11, 21, 24. There are wavy lines indicating tremolos. Annotations include 'Elec. Gtr. 3', 'grad. bend', '1', '1 1/2', and 'w/trem. bar'.

Elec. Gtrs. 1 & 2

Musical notation system 5: Treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar TAB staff below it. The TAB staff contains fret numbers: 5, 5, 5, 7, 7, 5, 9, 9, 7. There are wavy lines indicating tremolos.

Coda

Outro:
E5

Sheet music for the Coda and Outro section. The Coda consists of a single E5 note on a treble clef staff. The Outro consists of a treble clef staff with a melodic line and a guitar TAB staff with the following fret numbers: 9, 9, 7, 0, 0, 0, 6, 0, 3, 0, 0, 0, 0, 6, 0, 3, 0, 0, 0, 0, 6, 0, 3, 0, 0, 0, 0, 1, 0, 4. The tempo/mood is marked "w/slight P.M. throughout".

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 3 times

Sheet music for the vocal line. The lyrics are: "Yes - ter - day don't — mean jack s***, uh!". The melody is written on a treble clef staff.

Sheet music for the vocal line. The lyrics are: "Uh, uh, uh, uh!". The melody is written on a treble clef staff.

N.C.

Sheet music for the vocal line. The lyrics are: "You pro - tect you — and I'll keep to". The melody is written on a treble clef staff.

Elec. Gtr. 2

Elec. Gtr. 1

Sheet music for the electric guitar parts. The Elec. Gtr. 2 part is written on a treble clef staff. The Elec. Gtr. 1 part is written on a bass clef staff. The TAB staff shows the following fret numbers: 12/15, 14/11, 10/13, 9/12, 0/0, 8/11, 7/10, 6/9.

Sheet music for the vocal line. The lyrics are: "my - self. — It can on - ly be that way, yeah! —". The melody is written on a treble clef staff.

Sheet music for the electric guitar parts. The Elec. Gtr. 2 part is written on a treble clef staff. The Elec. Gtr. 1 part is written on a bass clef staff. The TAB staff shows the following fret numbers: 5/8, 4/7, 3/6, 3/6, 1/4, 1/4, 1/4, 1/4, 1/4, 0/3.

YOU'VE GOT TO BELONG TO IT

Tune down 1 whole step:

- ⑥ = D ③ = F
- ⑤ = G ② = A
- ④ = C ① = D

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Moderately ♩ = 88

Intro:

Elec. N.C. A5
Gtr. 1 (left)

First system of guitar notation. Treble clef, key of D major (two sharps), 4/4 time. The staff shows a single measure with a quarter note on D5, marked *f* w/dist. The TAB below shows a single measure with a quarter note on the 2nd fret of the 6th string, marked with a '1'.

Elec. Gtr. 2 (right)
Elec. Gtrs. 1 & 2

Second system of guitar notation. Treble clef, key of D major, 4/4 time. The staff shows a sequence of notes starting with a quarter note on D5, marked *f* w/dist. grad. bend. The TAB below shows a sequence of notes starting with a quarter note on the 2nd fret of the 6th string, marked with a '1'.

Third system of guitar notation. Treble clef, key of D major, 4/4 time. The staff shows a sequence of notes starting with a quarter note on D5, marked *f* w/dist. grad. bend. The TAB below shows a sequence of notes starting with a quarter note on the 2nd fret of the 6th string, marked with a '1'.

*Elec. Gtr. 3

Rhy. Fig. 1A

Fourth system of guitar notation. Treble clef, key of D major, 4/4 time. The staff shows a sequence of notes starting with a quarter note on D5, marked *mf* w/whammy pedal (sounds 8va). The TAB below shows a sequence of notes starting with a quarter note on the 17th fret of the 6th string, marked with a '17'.

Elec. Gtrs. 1 & 2
Rhy. Fig. 1

Fifth system of guitar notation. Treble clef, key of D major, 4/4 time. The staff shows a sequence of notes starting with a quarter note on D5, marked *mf* w/whammy pedal (sounds 8va). The TAB below shows a sequence of notes starting with a quarter note on the 17th fret of the 6th string, marked with a '17'.

*Elec. Gtr. 3 sounds 8va due to whammy pedal effect.

F#5

A5 C5
end Rhy. Fig. 1A

3 3 3 3 3 3

17 14 17 14 17 16 17 14 17 16 17 14 17 16

w/trem. bar

TAB

end Rhy. Fig. 1

3 3 3 3 3 3

2 2 2 2 2 2 2 2 2 2 2 2

TAB

Elec. Gtr. 3 tacet

Elec. Gtrs. 1 & 2

Rhy. Fig. 2

F#5

G5

C#5

F#5

G5

C#5

w/trem. bar

w/slide

w/slide

2 4 2 4 0 2 12 12 12 6 6 4 2 4 0 2 12 12 12 6 6

F#5 G5 C#5 F#5 G5 C#5 N.C.

TAB

end Rhy. Fig. 2

w/slide w/slide w/slide, grad. slide

4 2 4 2 0 2 12 12 12 6 6 4 2 4 2 0 2 12 12 12 6 6 2 2 12 12 21 21

TAB

Verse:

F#5

G5

C#5

F#5

G5

C#5

1. Build an in - ner door, — drop and then ex - plore. — You
mu - sic is — your friend, — but the roof a - bove my head. — So

w/slide w/slide

4 2 4 2 0 2 12 12 12 6 6 4 2 4 2 0 2 12 12 12 6 6

TAB

F#5 G5 C#5 F#5 G5 C#5

smoke your head _ on straight, _ then drink your woes _ a - way. _ Some
ser - i - ous - ly I take _ the will that nev - er breaks. _ Some

w/slide w/slide

TAB

4 4 0 12 12 6 4 4 0 12 12 6

2 2 2 2 2 2 2 2 2 2 2 2

A5

might not _ un - der - stand. _ Pos -
might not _ un - der - stand. _ Pos -

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2

TAB

2 2 2 2 2 (2) 2 2 2 2 2 (2)

ses - sion _ con - trols your _ head. _
ses - sion _ be - yond your _ hands. _

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2

TAB

2 2 2 2 2 (2) 2 2 2 2 2 (2)

Chorus:

C5 C#5 C5 C#5

You rec - og - nize it, while some ig - nore it.

Rhy. Fig. 3

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 2 1 1/2 1 1/2 1 1/2 1 1/2 2

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5

C5

C#5

C5

C#5

A - void the mas - ses,

you've - got to

1 1/2

1 1/2

1 1/2

1 1/2

1 1/2

2

1 1/2

1 1/2

1 1/2

1 1/2

1 1/2

2

TAB

5

5

5

5

5

5

5

5

5

5

5

1.

To Next Strain
(To Interlude:)

2.

G5 Ab5

Bb5

G5 Ab5

Bb5

D5

Eb5

be-long

to it!

be-long

to it.

You rec - og - nize it,

end Rhy. Fig. 3

P.M.

P.M.

1 1/2

1 1/2

1 1/2

1 1/2

1 1/2

2

TAB

5

6

4

6

8

6

5

6

4

6

8

6

7

7

7

7

7

D5

Eb5

D5

Eb5

while some ig - nore it.

A - void the mas - ses,

1 1/2

1 1/2

1 1/2

1 1/2

1 1/2

2

1 1/2

1 1/2

1 1/2

1 1/2

1 1/2

2

TAB

7

7

7

7

7

7

7

7

7

7

7

D5

G5 Ab5

Bb5

you've —

got to

be - long

to it!

1 1/2

1 1/2

1 1/2

1 1/2

1 1/2

1 1/2

P.M.

TAB

7

7

7

7

7

7

(7)

5

6

4

6

8

6

6

Interlude:

w/Rhy. Figs. 1 (Elec. Gtrs. 1 & 2) & 1A (Elec. Gtr. 3)

F#5 A5 C5 F#5 A5 C5

Be - long to it. Be - long to it.

1. w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2)

N.C. F#5 G5 C#5 F#5 G5 C#5

2. Your

2. w/ad lib. vocal
F#5

*Elec. Gtr. 4

mf w/slide, grad. slide

TAB 14 14 11 11 6 6 2 2

*Two gtrs. arr. for one.

w/trem. bar w/trem. bar

TAB 11 9 11 8 9 10 1/2

It's

TAB (10) (10) (10) 1/2

Bridge:

Elec. Gtr. 4 cont. ad lib. noise w/slide, fdbk., etc.

F#5

pow - er _____ and _____ sin,

T
A
B

whis - key _____ and _____ smoke. It's

Elec.
Gtrs. 1 & 2

T
A
B

all a man _ could need _ to plant the per - fect seed. _

T
A
B

Dis - em - bod - y me! Yeah! _____

F#5 A5 G5 C#5 F#5 A5 G5 C#5

w/slide - - - - - w/slide - - - - -

T
A
B

F#5 A5 G5 C#5 F#5 A5 G5 C#5 F#5 G5 C#5

w/slide

TAB

4 4 4 7 x 4 12 12 6 2 2 2 5 x 2 12 12 6 2 2 2 5 x 2 4 4 0 12 12 6 2 2 2

F#5 G5 C#5 F#5 G5 C#5 F#5 G5 C#5

w/slide

TAB

4 4 0 12 12 6 2 2 2 0 2 12 12 6 2 2 2 0 2 12 12 6 2 2 2

Chorus:

w/Rhy. Fig. 3 (Elec. Gtrs. 1 & 2)

C5 C#5 C5 C#5 C5 C#5

You rec - og - nize it, while some ig - nore it. A - void the mas - ses,

Outro:

w/Rhy. Figs. 1 (Elec. Gtrs. 1 & 2) & 1A (Elec. Gtr. 3)

C5 C#5 G5 Ab5 Bb5 F#5

you've got to be - long to it!

A5 C5 F#5 A5 C5

Be - long to it. Be - long to it.

Dbl. time ♩ = 176

F#5

Elec. Gtr. 3

TAB

Elec. Gtrs. 1 & 2

P.M. 4

TAB

1. A5 C5 2. A5 C5 G#5 A#5 C#5 F#5

tr

TAB

TAB

REVOLUTION IS MY NAME

Tune down 1 whole step:
Words and Music by VINCENT ABBOTT, DARRELL ABBOTT,
PHILLIP ANSELMO and REX BROWN

- ⑥ = D ③ = F
- ⑤ = G ② = A
- ④ = C ① = D

Moderately / Tempo I ♩ = 96 (Half-time feel)

Intro:

E5
Elec. Gtr. 1
f w/modulation effect
Play 3 times
Play 4 times

Faster
Tempo II ♩ = 138

Elec. Gtr. 1 tacet

E5

Riff A

*Elec.
Gtrs. 2 & 3

f w/slight P.M. throughout

*Elec. Gtrs. 2 & 3 play unison.

Verse:

C5 Eb5 E5

1. Six - ty - eight, in -
now on, can't _

end Riff A

G5 F#5 F5 E5

- to the world born. The sev - en - ties, a
look the oth - er way. Keep in mind and

G5 F#5 F5 E5

breath af - ter the war. Life was con - fus - ing be -
lis - ten to what I say. Take un - der wing all the

G5 F#5 F5 E5

cause of my age. Should my eyes o - pen for
ones who are lost. Build up a round them an

Pre-chorus:

to - mor - row's gains? 1. I _____ can't
in - fi - nite wall. 2. Don't _____ you know _____

help the way _____ I am. _____
just who _____ I am? _____

There's _____ no
Take _____ the

trust hand and of there's _____ no _____ end. _____
wis-dom's friend. _____

To Coda I ⊕

Interlude 1:

Tempo I ♩ = 96

F#5

Ah! _____

Elec. Gtr. 3 (right)

Riff B

Musical staff for Elec. Gtr. 3 (right) showing Riff B. The staff is in 4/4 time with a key signature of three sharps (F#, C#, G#). The riff consists of eighth and sixteenth notes with various accidentals.

Tablature for Elec. Gtr. 3 (right). The first staff shows fret numbers: 2, 2, 4, 2, 4, 4, 3, 4, 1, 0, 1. The second staff shows fret numbers: 2, 2, 4, 2, 4, 1, 2, 1, 2, 4, 6.

Elec. Gtr. 2 (left)

Riff B1

Musical staff for Elec. Gtr. 2 (left) showing Riff B1. The staff is in 4/4 time with a key signature of three sharps (F#, C#, G#). The riff consists of eighth and sixteenth notes with various accidentals.

Tablature for Elec. Gtr. 2 (left). The first staff shows fret numbers: 2, 2, 4, 2, 4, 4, 3, 4, 1, 0, 1. The second staff shows fret numbers: 2, 2, 4, 2, 4, 1, 2, 1, 2, 4, 6.

Musical staff for Elec. Gtr. 3 (right) showing the end of Riff B. The staff is in 4/4 time with a key signature of three sharps (F#, C#, G#). The riff consists of eighth and sixteenth notes with various accidentals.

Musical staff for Elec. Gtr. 2 (left) showing the end of Riff B1. The staff is in 4/4 time with a key signature of three sharps (F#, C#, G#). The riff consists of eighth and sixteenth notes with various accidentals.

Tablature for Elec. Gtr. 3 (right). The first staff shows fret numbers: 3, 2, 3, 4, 3, 4, 4, 3, 4. The second staff shows fret numbers: 2, 2, 3, 2, 3, 4, 6, 4, 6, 8, 9.

Musical staff for Elec. Gtr. 2 (left) showing the end of Riff B1. The staff is in 4/4 time with a key signature of three sharps (F#, C#, G#). The riff consists of eighth and sixteenth notes with various accidentals.

Tablature for Elec. Gtr. 2 (left). The first staff shows fret numbers: 4, 2, 4, 4, 3, 4, 1, 0, 1. The second staff shows fret numbers: 4, 2, 4, 1, 2, 1, 2, 4, 6.

Guitar Solo 1:

A5

Elec.
Gtrs. 2 & 3

Musical notation for Guitar Solo 1, measures 1-4. Includes staff and TAB with fret numbers and a wavy line indicating a 15ma (15th fret natural) bend.

Elec. Gtr. 3 tacet
Elec. Gtr. 2

Musical notation for Guitar Solo 1, measures 5-8. Includes staff and TAB with fret numbers.

Elec.
Gtrs. 2 & 3

Musical notation for Guitar Solo 1, measures 9-12. Includes staff and TAB with fret numbers.

Interlude 2:

Tempo II ♩. = 138

w/Riff A (Elec. Gtrs. 2 & 3)

Musical notation for Interlude 2, measures 1-4. Includes staff and TAB with fret numbers. Chords E5, C5, Eb5 are indicated.

D.S. al Coda

2. From

⊕
Coda I

Chorus:
(Half-time feel)

w/Rhy. Fig. 1 (Elec. Gtrs. 2 & 3) 2 times

C5

Eb5

E5

F5

E5

What are you ex - pect - ing? _

It's set for change.

Musical notation for Chorus, measures 1-4. Includes staff with lyrics and TAB with fret numbers.

F5 E5 F5 E5

It can't stay the same. _ Rev - o - lu -

Substitute w/Rhy. Fill 1 (Elec. Gtrs. 2 & 3)
Bb5 A5 Ab5 G5 E5

Bb5 A5 Ab5 G5 E5 F5 E5

tion _ is _ my _ name. _ It will nev - er change. _

F5 E5 F5 E5

So where it _ stays. _ For - ev -

Interlude 3:

Tempo I ♩ = 96

To Coda II ⊕

w/Riffs B (Elec. Gtr. 3) & B1 (Elec. Gtr. 2)
Bb5 A5 Ab5 G5 F#5

Bb5 A5 Ab5 G5 F#5

er _ is _ my _ name. _

Guitar Solo 2:

A5

Elec.
Gtr. 3 (right)

Elec.
Gtrs. 2 & 3

TAB

TAB

Rhy. Fill 1
Elec.
Gtrs. 2 & 3

Bb5 A5 G5 F5

TAB

First system of music notation. The top staff is a standard musical staff with a treble clef, showing a melodic line with triplets and a B5 chord marking. The bottom staff is a guitar tablature (TAB) with fret numbers and fingerings (1, 5, 8).

Second system of music notation. The top staff is a standard musical staff with a treble clef, showing a melodic line. The bottom staff is a guitar tablature (TAB) with fret numbers and fingerings (7, 8, 7, 6, 7, 6, 9, 6, 7, 6, 9, 6, 9, 7, 6, 9, 7, 6, 9, 7, 6, 9, 7, 6, 9, 7, 6, 9, 7).

Third system of music notation. The top staff is a standard musical staff with a treble clef, showing a melodic line with a C#5 chord marking and a 1/4 note marking. The bottom staff is a guitar tablature (TAB) with fret numbers and fingerings (9, 12, 9, 10, 11, 9, 10, 11, 9, 11, 9).

Fourth system of music notation. The top staff is a standard musical staff with a treble clef, showing a melodic line with a 3/4 note marking. The bottom staff is a guitar tablature (TAB) with fret numbers and fingerings (12, 14, 11, 13, 11, 13, 15, 17, 14, 16, 14, 16, 18, 20, 17, 19, 17, 19, 20).

Fifth system of music notation. The top staff is a standard musical staff with a treble clef, showing a melodic line with a 3/4 note marking. The bottom staff is a guitar tablature (TAB) with fret numbers and fingerings (9, 11, 8, 10, 8, 10, 12, 14, 11, 13, 11, 13, 15, 17, 14, 16, 14, 16, 17).

Bridge:

E5

Elec. Gtrs. 2 & 3

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

9 10 9 10 10 9 10 9 10 10

0 0 0 0 0 0 0 0 0 0

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

9 10 9 10 10 9 10 9 10 10

0 0 0 0 0 0 0 0 0 0

E5 G5 A5 E5 G5 E5 B5 Bb5 E5 G5 A5 E5 G5 E5 G5 B5 Bb5

What _ is my _ name? What is my _ name?

TAB

2 2 2 5 7 2 5 2 9 8 2 2 2 5 7 2 5 0 5 9 8

0 0 0 3 5 0 3 0 7 6 0 0 0 3 5 0 3 0 3 7 6

E5 G5 A5 E5 G5 E5 B5 Bb5 E5 G5 A5 E5 G5 E5 G5 B5 Bb5

What is my _ name? What is my _ name?

TAB

2 2 2 5 7 2 5 2 9 8 2 2 2 5 7 2 5 0 5 9 8

0 0 0 3 5 0 3 0 7 6 0 0 0 3 5 0 3 0 3 7 6

N.C.

1.

Rev - o - lu - tion.

Midtro:
Tempo II ♩. = 138

2.

E5 E5

tion.

f w/slight P.M. throughout

1/4

1/4

⊕
Coda II

C5 Eb5 D.S. al Coda II

Bb5 A5 G5 F5 E5

DEATH RATTLE

Words and Music by VINCENT ABBOTT,
DARRELL ABBOTT, PHILLIP ANSELMO and REX BROWN

Tune down 1 whole step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Fast ♩ = 184

Intro:

E5

Rhy. Fig. 1A

end Rhy. Fig. 1A

Elec. Gtr. 2
(right)

Elec. Gtr. 1
(left)

Rhy. Fig. 1

end Rhy. Fig. 1

Verse:

A5

1. Numb-ing rum - ble,
2. Pres - sure point, ____
3. Dis-ease of eyes, ____

count-less med - i-cines.
rig - or mor - tis.
the ad - dict blind - fold.

Elec.

Gtrs. 1 & 2 Rhy. Fig. 2

end Rhy. Fig. 2

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2)

De - plet - ed from ____
In - duce, ____
Re - duced to ____

years of a - buse, _
grasp a poi - son, _
realms of death, ____

Pre-chorus: Half time ♩ = 92

A5 A♭5 A5 A♭5 G5 A♭5 G5 F♯5 G5 F♯5 F5 F♯5 A5 A♭5 A5 A♭5 G5 A♭5 G5 F♯5 G5 F♯5 F5 F♯5

yeah.
yeah.
yeah.

Death rat-tle shak - ing.
Death rat-tle shak - ing.
Death rat-tle shak - ing.

Elec. Gtrs. 1 & 2

TAB

7 6 7 6 5 6 5 4 5 4 3 4 7 6 7 6 5 6 5 4 5 4 3 4

5 4 5 4 3 4 3 2 3 2 1 2 5 4 5 4 3 4 3 2 3 2 1 2

To Coda ⊕

A5 A♭5 A5 A♭5 G5 A♭5 G5 F♯5 G5 F♯5 F5 F♯5 1. A5 A♭5 A5 A♭5 G5 A♭5 G5 F♯5 G5 F♯5 F5 F♯5

And there's no fak - ing on your check in.
From
Ac -

TAB

7 6 7 6 5 6 5 4 5 4 3 4 7 6 7 6 5 6 5 4 5 4 3 4

5 4 5 4 3 4 3 2 3 2 1 2 5 4 5 4 3 4 3 2 3 2 1 2

Dbl. time ♩ = 184

w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Elec. Gtr. 2) simile

E5

Yeah!

Chorus:

E5

A5 B♭5

2. A5 A♭5 A5 A♭5 G5 A♭5 G5 F♯5 G5 F♯5 F5 F♯5

years of com - pul - sive mis - tak - ing. Death rat-tle shakes. —

Elec. Gtrs.

1 & 2

Rhy. Fig. 3

TAB

7 6 7 6 5 6 5 4 5 4 3 4 7 6 7 6 5 6 5 4 5 4 3 4

5 4 5 4 3 4 3 2 3 2 1 2 0 0 0 0 5 7 0 5 8 0 5 7 0 0 5 6

P.M. P.M. P.M. P.M.

E5 F5 E5 G5 G#5

Death rat-tle shakes. _

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

0 0 0 0 5 7 0 5 8 0 5 7 0 0 9 10 9 10 7 8 0 0 0 0 5 7 0 5 8 0 5 7 0 0 5 6 5 6 3 4

E5 D.S. al Coda

end Rhy. Fig. 3

P.M. P.M. P.M.

TAB

0 0 0 0 5 7 0 3 5 0 2 3 0 3 1

Coda A5 Ab5 A5 Ab5 G5 Ab5 G5 F#5 G5 F#5 F5 F#5

cum - u - lat - ing life it's tak - ing.

Elec. Gtrs. 1 & 2

TAB

7 6 7 6 5 6 5 4 5 4 3 4 7 6 7 6 5 6 5 4 5 4 3 4 5 4 3 4 5 4 3 4

Chorus:
w/Rhy. Fig. 3 (Elec. Gtrs. 1 & 2)

w/Rhy. Fig. 3 (Elec. Gtrs. 1 & 2)
1st 3 meas. only

E5 A5 Bb5 E5 F5 E5 G5 G#5 E5 A5 Bb5

Death rat-tle shakes. _ Death rat-tle shakes. _ Death rat-tle shakes. _

E5 F5 E5 G5 G#5 E5

Death rat - tle shakes. _ Death! _

Elec. Gtr. 2

grad. bend & release 1 1/2

TAB

14 (14)

Elec. Gtr. 1

grad. bend & release 1 1/2

TAB

11 (11)

Interlude 1:

E5

Play 4 times

Elec. Gtrs. 1 & 2

P.M.

P.M.

1/4

1/4

Death!

P.M. - - - 1

P.M.

P.M. - - - 1

P.M.

TAB

0 0 0 5 7 0 3 5 0 2 3 0 2 3 0 0 0 5 7 0 3 5 0 2 3 0 3 1

TAB

P.M. - - - 1

P.M.

P.M. - - - 1

P.M.

TAB

0 0 0 5 7 0 3 5 0 2 3 0 2 3 0 0 0 5 7 0 3 5 0 2 3 0 3 1

Bridge:

E5

I've seen the end, and there is no light.

Elec. Gtr. 2

P.M. P.M. P.M. P.M.

TAB

Elec. Gtr. 1

P.M. P.M. P.M. P.M.

TAB

Like dead - ly snakes, death rat - tle shakes.

P.M. P.M. P.M. P.M.

TAB

P.M. P.M. P.M. P.M.

TAB

Interlude 2: Dbl. time ♩ = 184

N.C.

*Elec. Gtr. 3 Rhy. Fig. 4

mf A.H. P.M.

TAB

Elec. Gtrs. 1 & 2

w/trem. bar

TAB

*Lightly press ③ st. while moving up and down fingerboard producing artificial harmonics.

w/Rhy. Fig. 4 (Elec. Gtr. 3) 3 times, simile

Elec. Gtrs. 1 & 2 tacet

Guitar Solo:

F5 E5

F5 E5

B5

B♭5

F5 E5

F5 E5

B5

B♭5

(15ma)

*Elec. Gtr. 4

w/slide

TAB

Elec. Gtrs. 1 & 2

P.M. throughout

TAB

*High TAB numbers are played with slide past fingerboard over pickups.

TAB numbers are approximate.

Bb5 G5 (15ma) Bb5 G5 Db5 C5 Bb5 G5 (8va) Bb5 G5 Db5 C5

43 31 24 24 24 24 24 24

1/4 1/4 1/4 1/4 1/4 1/4

1 3 3 3 3 1 3 6 4 5 3 1 3 3 3 3 1 3 6 4 5 3

loco A5 C5 A5 Eb5 D5 C5 A5 C5 A5 Eb5 D5

w/o slide 1 1

5 7 5 7 7 5 6 7 5 7 7 5 5 6 7 5 7 5 7 (7) 5 8

1/4 1/4 1/4 1/4 1/4 1/4

3 5 5 5 5 3 5 8 6 7 5 3 5 5 5 5 3 5 8 6 7 5

Db5 Bb5 D5 B5 C5 C#5

1 1 1 16 17 15 16 15 17 18 16 17 16 18

1/4 1/4 Elec. Gtr. 2

1/4 1/4 Elec. Gtr. 1

4 6 6 6 6 5 7 7 7 7 6/9 8/11 8/11 7/10 9/12 9/12

Interlude 3: Half time feel ♩ = 92
w/Rhy. Fig. 4 (Elec. Gtr. 3) 4 times, simile

D5 Eb E5 A5

Elec. Gtrs. 1 & 2

P.M. throughout

Elec. Gtrs. 1 & 2

D5

Outro: Dbl. time ♩ = 184

A5

F5 E5

F5 E5

B5

Bb5

Death rat - tle shakes. _

Play 4 times

F5 E5

F5 E5

B5

Bb5

E5

Ends!

WE'LL GRIND THAT AXE FOR A LONG TIME

Tune down 1 whole step:

- ⑥ = D ③ = F
- ⑤ = G ② = A
- ④ = C ① = D

Words and Music by VINCENT ABBOTT,
DARRELL ABBOTT, PHILLIP ANSELMO and REX BROWN

Moderately ♩ = 140

Intro:

*Elec. Gtr. 1 G5 G#5 F5 F#5 E5 G5 G#5 F5 F#5 E5 G5 G#5 F5 F#5 E5 G5 G#5 F5 F#5 E5

f w/dist.

TAB

*Elec. Gtr. 1 dbld.

G5 G#5 F5 F#5 E5 G5 G#5 F5 F#5 E5 G5 G#5 F5 F#5 E5 G5

Rhy. Fig. 1

TAB

Verse:

G#5 F5 F#5 E5 A5 Bb5 G5 G#5 E5 G5 G#5 F5 F#5 E5

1. Wears — ten crowns, —
2. Fol - low close, —

end Rhy. Fig. 1 Rhy. Fig. 2

P.M. - - -

TAB

A5 Bb5 G5 G#5 E5 G5 G#5 F5 F#5 E5 A5 Bb5 G5 G#5 E5 G5

drag - on of heads. — South-ern are the sons, —
train of fools. — Just like them, —

P.M. - - -

TAB

*Rake strings
between nut and
tuning pegs.

To Next Strain
(To Pre-chorus:

Pre-chorus:

w/Rhy. Fig. 2 (*Elec. Gtr. 1*)

G#5 F5 F#5 E5

A5 B \flat 5 G5 G \sharp 5 E5

G#5 F5 F#5 E5

§ Chorus:

A5 B \flat 5 G5 G \sharp 5 E5

G5 F5 E5

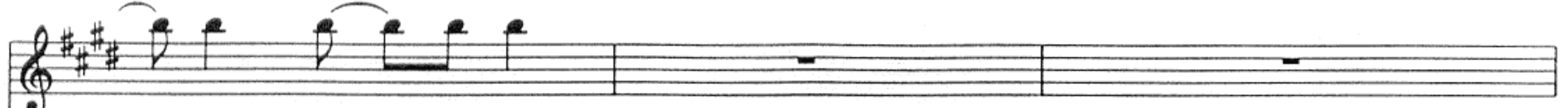
B5 C5 Bb5 B5 A5 Bb5 G#5

Elec. Gtr. 1

Ev	-	'ry	f***-in'	year
Ev	-	'ry	f***-in'	year
Ev	-	'ry	f***-in'	year

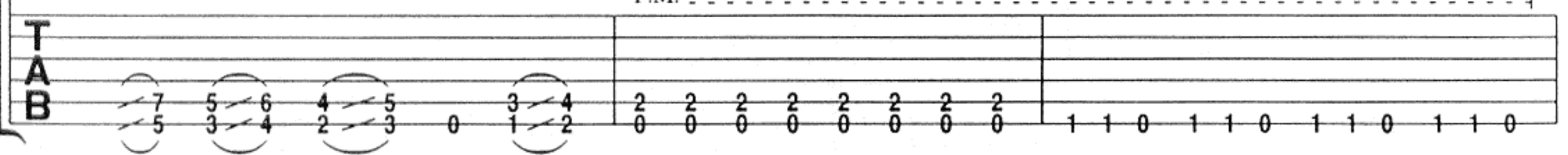
We'll Grind That Axe for a Long Time - 5 - 2
0446B

A5 G5 G#5 F#5 G5 F5 F#5 E5



— it stays the same.
— re - mains the same.
— re - mains the same.

end Rhy. Fig. 3



w/Rhy. Fig. 3 (Elec. Gtr. 1) 2 times

B5 C5 Bb5 B5 A5 Bb5 G#5 A5 G5 G#5 F#5 G5 F5 F#5 E5



Ev - 'ry - bod - y chang - es to suit the day.
Ev - 'ry - bod - y sucks up to suit the day.
To ev - 'ry one who sucks up for the fame.

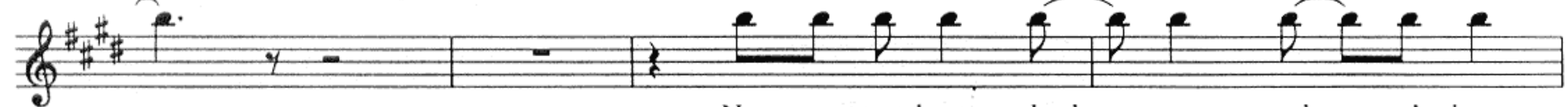
B5 C5 Bb5 B5 A5 Bb5 G#5 A5 G5 G#5 F#5 G5 F5 F#5



Out of pride I'll i - so - late my fears.
Out of hate I'll i - so - late my self.
Out of strength you know we speak the truth.

w/Rhy. Fig. 3 (Elec. Gtr. 1) 1st 2 meas. only

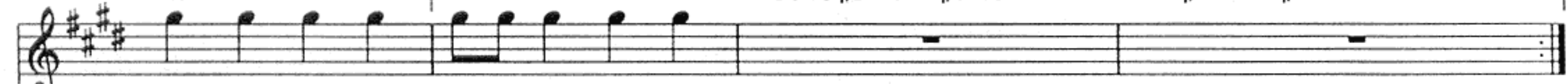
E5 B5 C5 Bb5 B5 A5 Bb5 G#5 A5 G5 G#5 F#5 G5 F5 F#5



Nev - er turned our backs on why we're here.
Through the worst we still marched in - to hell.
Ev - 'ry trend that dies is liv - ing proof.

To Coda ⊕ 1.

E5 G5 G#5 F5 F#5 E5 G5 G#5 F5 F#5 E5



We'll grind that axe for a long, long time.

Elec. Gtr. 1



2. *Bridge:*

E5 A5 C5 B5 A5 C5 B5 E5

for a long, long time. We'll grind that axe for a long time.

Rhy. Fig. 4 1/4 1/4 end Rhy. Fig.

TAB 2 0 3 12 0 7 5 7 0 10 8 7 5 7 5 0 7 5 10 8 7 2 0 2 0 2 0 2 0 3 12 0 x x x x x x x

w/Rhy. Fig. 4 (Elec. Gtr. 1) 2 times

A5 C5 B5 A5 C5 B5 E5

And I say a-gain, we'll grind that axe for a long time.

A5 C5 B5 A5 C5 B5 E5

And a f*** - in' 'gain - I say, we'll grind that axe for a long time!

E5 F5 Eb5 E5 D5 D#5 C#5 D5 C5 C#5 B5C5 Bb5 B5 A5 Bb5 Ab5 A5 G5G#5 F#5 G5 F5

Elec. Gtr. 1

TAB 14 15 13 14 12 13 11 12 10 11 9 10 8 9 7 8 6 7 5 6 4 5 3 4 0 2 3 1 13 1 13

Interlude:

E5 C5 Eb5 D5 C5 Eb5 D5

Ah, the smell in the air — is chick-en s***.

1/4 1/4 1/4 1/4

TAB 2 2 0 10 8 10 8 0 13 11 12 10 8 10 8 0 10 8 13 11 12 10

UPLIFT

Tune down 1 whole step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Fast ♩ = 184

Words and Music by VINCENT ABBOTT,
DARRELL ABBOTT, PHILLIP ANSELMO and REX BROWN

Intro:

Elec.
Gtr. 1 N.C.

They'll want to take you!

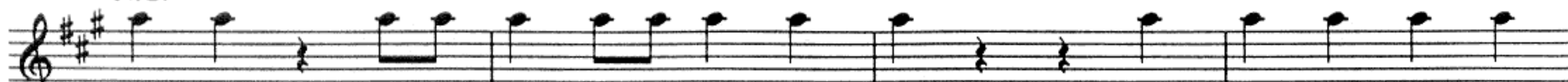
Verse:

1. 2.

1. On one whole bot-tle "up -
lu - ci - no-gen-ic

Elec. Gtr. 1 tacet

N.C.



lift - ing,"
"up - lift"

there is no tell - ing what I'll do.
I can step out of my bod - y.

Run head - first in - to
Re - lig-ion is in my -

w/Riff A (Elec. Gtr. 1)

A5



traf - fic,
self.

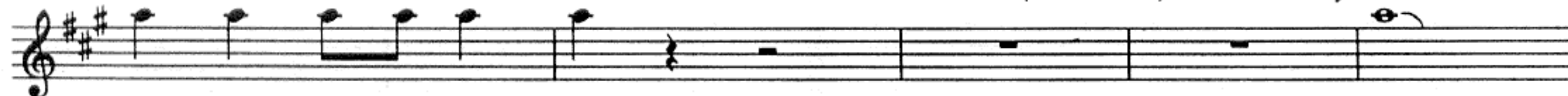
a mind - set of an - ni - hi - la - tion. — }
I'll split my head in two and see you twice.



No sense makes sense.

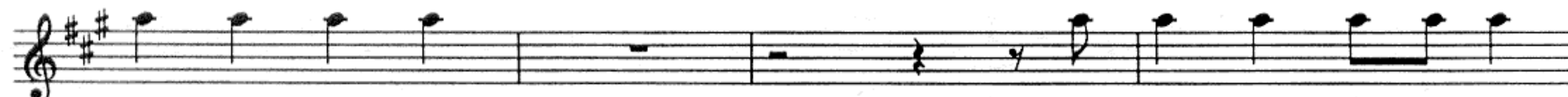
You

w/Riff A (Elec. Gtr. 1) 1st 7 meas. only



can't get bought with - out thought.

Ah,



no sense makes sense.

You can't get bought with - out

C5

B5

Bb5

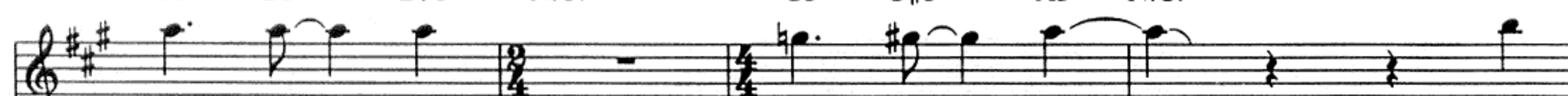
N.C.

G5

G#5

A5

N.C.



thought in - side

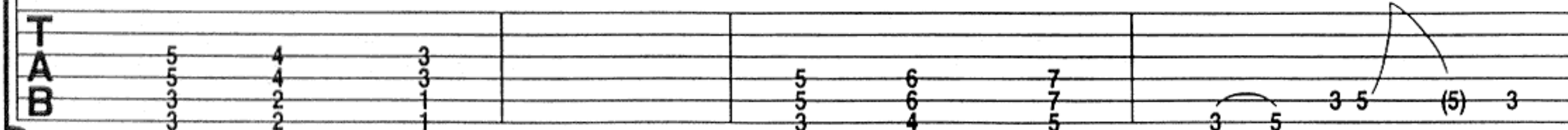
your head _ now. _

Up -

Elec.
Gtr. 1



A.H. - - - -



1/2

Chorus: (half-time feel)

E5 F5 F#5 E5 F#5 G5 E5 G5 G#5 E5 F5 F#5

lift.

P.M. . . .

TAB

E5 F#5 G5 E5 G5 G#5 E5 F5 F#5 G5 G#5 A5 Bb5 B5 C5

Up - lift - ing.

P.M. . . .

TAB

1. E5 F5 F#5 E5 F#5 G5 E5 G5 G#5 A5

Up - lift - ing now!

P.M. . . .

TAB

N.C.

TAB

A5 N.C.

(8va)

*Strike ① st. at 19th fret w/side of pick while fretting ① st. 7fr. B.

TAB

7 7 5 (7 7 5)

x x x x

19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

Interlude:

2. E5 F#5 G5 E5 G5 G#5 E5

2. On hal - Up - lift - ing now.

P.M. - 4 P.M. - 4 P.M. - 4

TAB

19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

0 0 2 3 0 0 3 4 2 2 2 0 0 0

1.2.3. 4. F#5 F5 E5 Eb5

P.M. - 4 pick sl. pick sl.

TAB

2 2 2 0 0 0 x x x x x

11 10 9 8 11 10 9 8 9 8 7 6 9 8 7 6

Half time ♩ = 184

E5 Bb5 E5 Bb5

Up - lift - ing you now! Yeah.

Rhy. Fig. 1

P.M. - 4 P.M. 4 P.M. P.M. P.M. 4 P.M.

TAB

2 0 0 0 0 0 8 6 0 0 8 6 0 6 2 0 0 0 0 0 8 6 0 0 8 6 0 6

Bridge: Half time ♩ = 92

E5 B♭5 E5 B♭5 E5

When. Give me al - co - hol ex - trem - i - ties —

end Rhy. Fig. 1 Rhy. Fig. 2

TAB

2 0 0 0 0 0 8 6 0 0 8 6 0 6 2 0 0 0 0 0 8 6 0 0 8 6 0 6 0 0 6 0 0 6

F5 E5 F5

in - stead of proof - less Christ - i - an - i - ty. —

end Rhy. Fig. 2

TAB

0 0 9 (9) 1 0 0 6 0 0 6 0 0 9 (9) 1

w/Rhy. Fig. 1 (Elec. Gtr. 1) w/Rhy. Fig. 2 (Elec. Gtr. 1)

E5 B♭5 E5 B♭5 E5 B♭5 E5 B♭5 E5

Ah! Drunked up in a no - where place, —

F5 E5 F5

crit - ics dis - gust - ed but a smile on my f*** - in' face.

w/Rhy. Fig. 1 (Elec. Gtr. 1)

E5 B♭5 E5 B♭5 E5 B♭5 E5 B♭5

Yeah! And I

Dbl. time ♩ = 184

B5

Elec. Gtr. 1

do an - y - thing that I want, I get ev - 'ry-thing that I

P.M. - - - 4 P.M. - - - 4 P.M. - - - 4 P.M. - - - 4 P.M. - - - 4 P.M. - - - 4

TAB

9 7 7 7 9 7 7 9 7 7 9 7 7 9 7 7

Bb5

B5

ask. And if this mes - sage both - ers you, you

P.M. - - - 4 P.M. - - - 4 P.M. - - - 4 P.M. - - - 4 P.M. - - - 4

TAB

9 8 6 6 6 9 7 7 9 7 7 9 7 7 9 7 7

Chorus: (half-time feel)

Bb5

A5

G5

F5

E5

E5

F5 F#5

know, just kiss my f*** - in' ass - hole. Up - lift - ing.

P.M. - - - 4

TAB

9 8 8 8 8 7 7 7 7 5 5 5 5 3 3 3 2 2 2 0 3 4 2

Play 4 times

E5

F#5

G5

E5

G5

G#5

E5

F5

F#5

G5

G#5

A5

Bb5

B5

C5

E5

Up -

P.M. - - - 4 P.M. - - - 4

TAB

0 0 4 5 0 0 5 6 2 2 x 3 4 5 6 7 8 9 10 2 2 0

IT MAKES THEM DISAPPEAR

Word and Music by VINCENT ABBOTT,
DARRELL ABBOTT, PHILLIP ANSELMO and REX BROWN

All gtrs. tuned to dropped D tuning,
1 whole step down:

⑥ = C ③ = F

⑤ = G ② = A

④ = C ① = D

Slow ♩ = 60

Intro:

D5

Rhy. Fig. 1

Elec. Gtr. 1

The Intro section consists of a guitar riff for Elec. Gtr. 1. The notation is in 4/4 time, starting with a *mf* dynamic and a *w/phase shifter effect* instruction. The riff is marked with *hold* and includes a *D5* chord. The rhythm figure is indicated as *Rhy. Fig. 1*. The guitar tablature shows the following fret numbers: 2 3 4, 5 4 4, 0 0 5 4 5 4, 0 0 5 4 5 4, 3 4, 5 4 4, 3 4.

Elec. Gtr. 2
Riff A

Riff A is played by Elec. Gtr. 2. It features a *f w/dist.* dynamic and a *w/phase shifter effect* instruction. The riff is marked with *hold* and includes a *D5* chord. The guitar tablature shows the following fret numbers: 0 7 6 3, 0 8 7 4, 0 7 6 3, 0 8 4 (4), 0 8 4.

Gone.

Riff B

Riff B is played by Elec. Gtr. 2. It features a *w/slight P.M. throughout* instruction. The guitar tablature shows the following fret numbers: 0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 4 0 3 3 3, 0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 4 0 3 3 3.

Gone.

1. The
end Riff B

The end of Riff B is played by Elec. Gtr. 2. It features a *w/slight P.M. throughout* instruction. The guitar tablature shows the following fret numbers: 0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 4 0 3 3 3, 0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 1.

Verse:

time had fi - n'ly come ____ to kill the vein. ____ And I'm
 wrath has just _ be - gun. ____ The
 cow - ard has up and run ____ to be saved. ____ But wit

TAB

0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 4 0 3 3 3 0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 4 0 3 3 3

drop-ping down, _ the dirt ____ on your grave. ____
 time has fi - n'ly come. ____
 each step tak - en down, ____ you sink in the grave. ____

TAB

0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 4 4 0 3 3 3 0 6 6 0 0 3 3 0 0 5 5 0 0 1 1 0 3 3 0 1

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

It might hurt _ so bad, _ but I can't _
 And it hurts _ so bad, _ and it drives
 It might hurt _ so bad, _ but I can't _

TAB

0 1 1 1 0 0 0 1 1 1 0 0 x x x x 0 1 1 1 0 0 0 1 1 1 0 0 x x x x

____ feel sad. ____ Rid of a fool ____ like you. ____ 2. The
 ____ you mad. ____ Life with a blind -
 ____ feel sad. ____ Rid of a fool ____

TAB

0 1 1 1 0 0 0 1 1 1 0 0 x x x x 0 1 1 1 0 0 0 1 1 1 0 0 x

2. 3.

Chorus:

Eb5 D5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Eb5

Musical staff with notes and rests.

- ed view. — } It makes them dis - ap - pear. — It
— like you. — }

Rhy. Fig. 2

Musical staff with notes and rests.

TAB 0 1 1 1 0 0 0 1 1 1 0 0 0 6 0 4 1 0 6 0 4 1 0 6 0 4 1 0 6 0 4 1 0 1 0 1

w/Rhy. Fig. 2 (Elec. Gtr. 2) 3 times

Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Eb5

Musical staff with notes and rests.

fills their lives — with fear. — When their

Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Eb5

Musical staff with notes and rests.

fu - ture is - n't clear, — it

Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Eb5

Musical staff with notes and rests.

makes them dis - ap - pear. —

To Coda

w/Rhy. Fig. 1 (Elec. Gtr. 1)

Elec. Gtr. 2 D5

Musical staff with notes and rests.

TAB 0

w/Riff A (Elec. Gtr. 2)

w/Riff B (Elec. Gtr. 2)

D.S. al Coda

Musical staff with notes and rests.

Gone.

Gone.

3. So the



Coda D5

Get the f*** on down the road!

Elec. Gtr. 2

P.M. - 4 P.M. P.M.

TAB

2 0 0 0 2 0 0 0 2 0 0 0 2 0 0 0 10 9 (10) 9 8 7 6

Interlude 1:

Elec. Gtr. 3 *mf*

Elec. Gtr. 4 *mf*

Bb5/D* C5/D* F5 G5

TAB

13 13 13 5 12 13 13 12 13 13

5 6 5 4 3 5 4 3 5 7 6 5

Elec. Gtr. 2

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

TAB

7 7 10 10 5 5 3 3 3 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0

*Bass plays D.

D5 Bb5/D* C5/D* G5 F5

TAB

13 13 13 5 12 13 13 12 13 13

5 6 5 4 3 5 4 3 5 7 6 12 10

5 3

Elec. Gtr. 2

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

TAB

7 7 10 10 5 5 3 3 3 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0

D5 B \flat 5/D* C5/D* F5 G5

TAB 13 13 13 12 13 13 12 13 10 8

5 6 5 4 3 5 4 3 5 5 5 5 5 5 5

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

D5 B \flat 5/D* C5/D* G5 F5

TAB 13 13 13 12 13 13 12 13 7/10

5 6 5 4 3 5 4 3 5 5 5 5 5 5 5

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times

D5

TAB 11 10/14 13 12 17 13

7 9 7 5 3

0 0 0 0 0

Interlude 2:

D5

It

Elec. Gtr. 2

A.H.

TAB

0 7 6 3 0 8 7 4 0 7 6 3 0 8 4

Chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 2) 3 times

Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Eb5

makes them dis - ap - ear. _____

It

Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Eb5

fills their lives _ with fear. _____

When their

Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Eb5

fu - ture is - n't clear, _____

it

Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Ab5 D5 Gb5 Eb5 D5 Eb5 D5

makes them dis - ap - pear. _____

Ah!

TAB

6 0 4 1 0 6 0 4 1 0 6 0 4 1 0 1 0 1 0

I'LL CAST A SHADOW

All gtrs. tuned to dropped D tuning, 1 whole step down:

- ⑥ = C ③ = F
- ⑤ = G ② = A
- ④ = C ① = D

Words and Music by VINCENT ABBOTT,
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Moderately fast ♩ = 126

Intro:

Intro musical notation with guitar and drums. Includes chords: N.C., D5, F5, D5, F5, D5, Eb5, D5, F5, D5. Includes guitar techniques: P.M., hold, Rhy. Fig. 1, end Rhy. Fig. 1. Includes TAB notation with fret numbers.

Verse: Half time ♩ = 63

F5 D5 F5 D5 F5 D5Bb5 Ab5 F5 D5 F5 D5 F5 D5Bb5 Ab5 B5

1. The end _ will crush _ the light, _ and sends a mes -
2. I'm leav - ing more _ eyes o - pen, I close up both _

Verse musical notation with guitar and drums. Includes TAB notation with fret numbers.

F5 D5 F5 D5 F5 D5 Bb5 Ab5

F5 D5 F5 D5 F5 D5 Bb5 Ab5 Bb5 Ab5 Bb5 Ab5

- age. It won't please the nak - ed eye. _
 - of mine. For the ones that chase - my life. _

TAB

3 0 3 0 3 0 8 6 (6) 3 0 3 0 3 0 8 6 8 6 8 6

F5 D5 F5 D5 F5 D5 Bb5 Ab5

F5 D5 F5 D5 F5 D5 Bb5 Ab5 B5

With-out an end there is ____ no light, _ to fore - tell or to blind _
 They're look-ing o - ver ____ shoul - ders, _ let par - a - noi -

TAB

3 0 3 0 3 0 8 6 (6) 3 0 3 0 3 0 8 6 9 9

Dbl. time ♩ = 126

F5 D5 F5 D5 F5 D5 Bb5 Ab5

F5 D5 F5 D5 F5 D5 Bb5 Ab5 B5 Eb5

- you. ____ The law of the claw - reigns on - and af - ter still. _ } When I
 - a in. ____ Spon-ta - ne-ous - ly rule - them. ____

TAB

3 0 3 0 3 0 8 6 (6) 3 0 3 0 3 0 8 6 9 1 x x x x x

pick sl.

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times

D5 F5 D5 Bb5/F C5 D5 F5 D5 C5 Bb5/Eb

die, I'll cast a shad - ow. And I'll

TAB

3 0 3 0 3 0 8 6 (6) 3 0 3 0 3 0 8 6 9 1

rise, I'll cast a shad - ow.

1. C5 Bb5/Eb 2. C5 Bb5/Eb

Elec. D5
Gtr. 1

F5 D5 F5 D5

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

10 7 7 10 7 7

0 0 0 0 0 0 0 0 0 0 0 0

Interlude:

F5 D5 Eb5 D5

P.M. P.M. P.M. P.M. harm.

TAB

10 7 7 8

0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5

(harm.)

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Rhy. Fig. 2

(harm.)

TAB

5 4 5 4 5 4 5 4 5 4 5 4 5 4

Play 4 times

bod - y get fun - ny now!

end Rhy. Fig. 2 Rhy. Fig. 3

(harm.) P.M.

TAB

5 4 5 4 5 4 5 5 0 3 5 6 5 0 3 5 0 1 3 0

D5 F5 G5 Ab5 G5 D5 F5 G5 D5 Eb5 F5 D5

Ah!

Rhy. Fig. 4

TAB

0 3 5 6 5 0 3 5 0 1 3 0

w/Rhy. Fig. 4 (Elec. Gtr. 1) 3 times

F5 G5 Ab5 G5 D5 F5 G5 D5 Eb5 F5 D5

I'll cast a shadow.

F5 G5 Ab5 G5 D5 F5 G5 D5 Eb5 F5 D5

Ah!

F5 G5 Ab5 G5 D5 F5 G5 D5 Eb5 F5 D5

I'll cast a shadow.

w/Rhy. Fig. 2 (Elec. Gtr. 1)

w/Rhy. Fig. 3 (Elec. Gtr. 1) 4 times

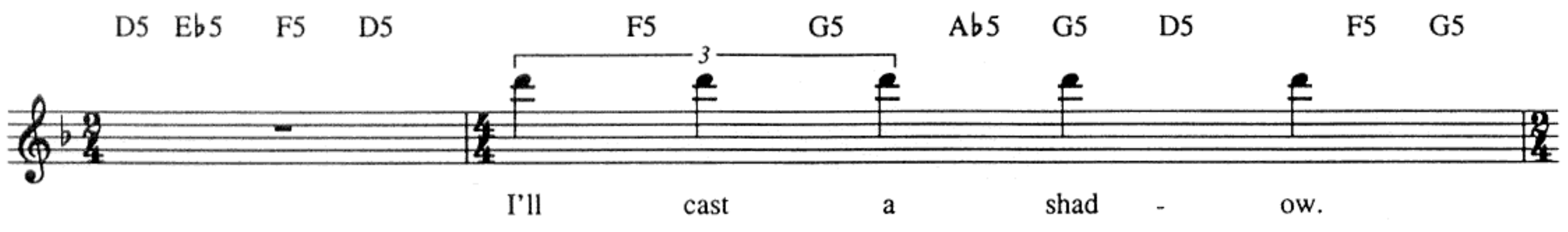
Some - one's gon - na get!

w/Rhy. Fig. 4 (Elec. Gtr. 1) 4 times

F5 G5 Ab5 G5 D5 F5 G5

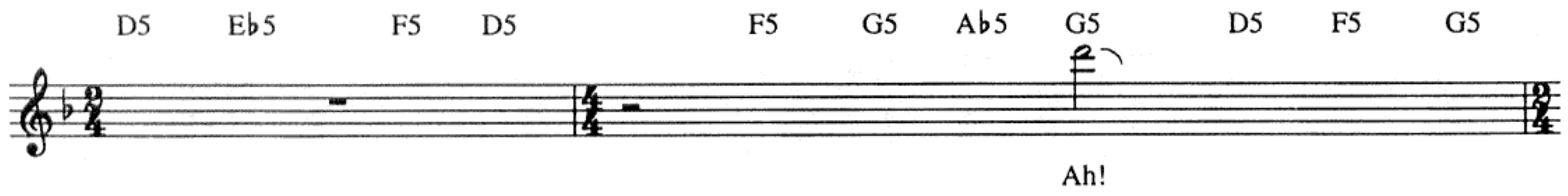
Ah!

D5 Eb5 F5 D5 F5 G5 Ab5 G5 D5 F5 G5



I'll cast a shadow.

D5 Eb5 F5 D5 F5 G5 Ab5 G5 D5 F5 G5



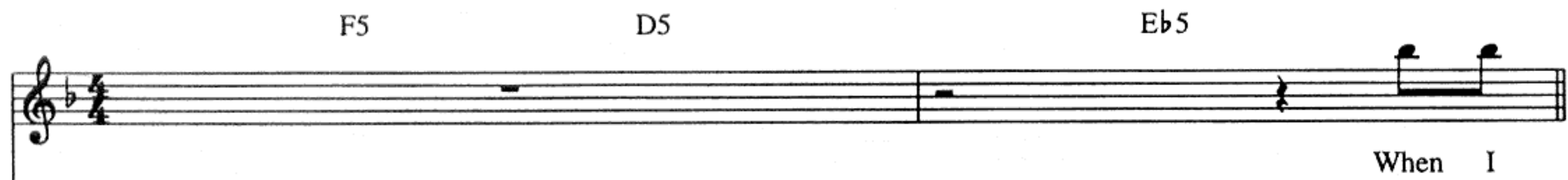
Ah!

D5 Eb5 F5 D5 F5 G5 Ab5 G5 D5 F5 G5 D5 Eb5 F5 D5



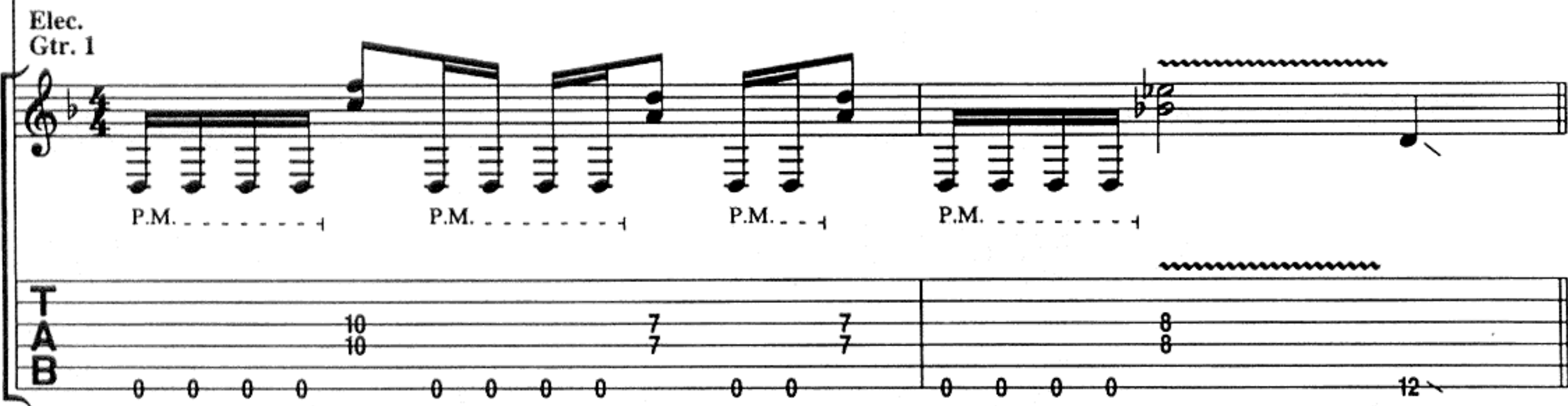
I'll cast a shadow.

F5 D5 Eb5



When I

Elec. Gtr. 1

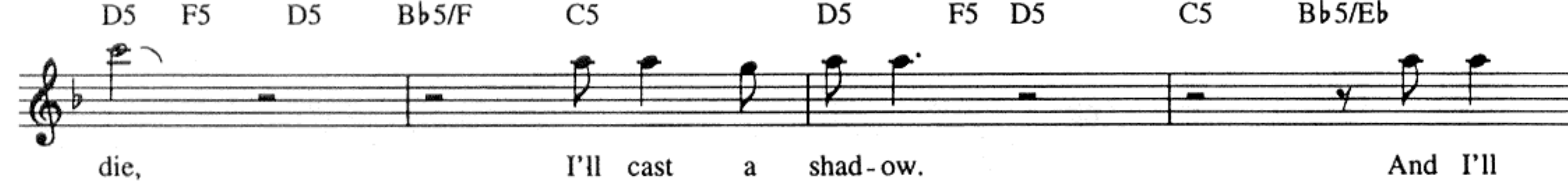


TAB

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 1)

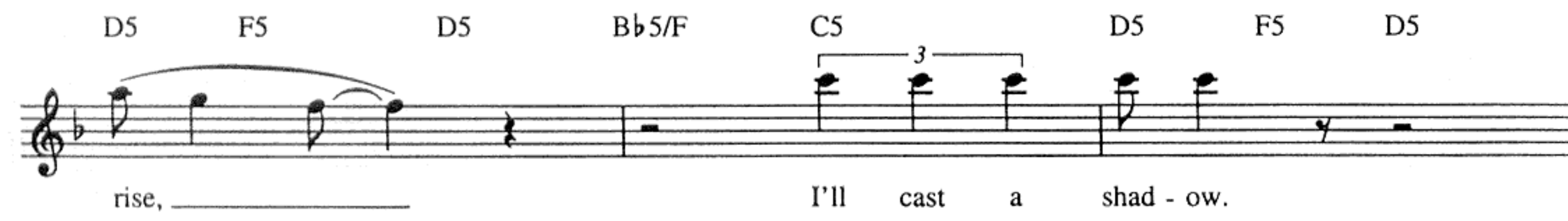
D5 F5 D5 Bb5/F C5 D5 F5 D5 C5 Bb5/Eb



die, I'll cast a shadow. And I'll

w/Rhy. Fig. 1 (Elec. Gtr. 1) 1st 3 meas. only

D5 F5 D5 Bb5/F C5 D5 F5 D5



rise, I'll cast a shadow.

Half time ♩ = 63

B5 B♭5 A5 A♭5 G5 G♭5 F5 E5 E♭5 D5

Ah! _____

Elec.
Gtr. 1

TAB

9 8 7 6 5 4 3 2 1 0 0 0 12 12 (12) 3

Outro: w/ad lib. spoken vocal

D5

Riff A

Play 4 times, simile

TAB

0 5 8 5 6 0 0 5 8 5 6 0 0 5 8 5 6 0 0 5 8 5 6 3 2 1 1/2 (3) 1 (1)

w/Riff A (Elec. Gtr. 1) 5 times, simile

Elec.
Gtr. 2

mf w/whammy pedal effect

grad. bend

grad. bend

TAB

10 10 11 10 6 1/2 (6) 10 11 13 10 6 1/2 13 13 10 10 9 1/2

Elec.
Gtr. 2Elec.
Gtr. 1

TAB

13 10 12 13 13 1/2 10 12 13 10 10 1/2 (10) 13 1